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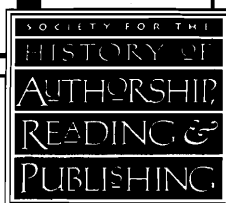
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SHARP NEWS

Volume 4, Number 1

Winter 1994-95



Drew University Center to Coordinate New York Book History Consortium

On 16 December, a new Center for the History of the Book was formally created by the Drew University Graduate School. In addition to other activities, the center will manage the New York Area Book History Consortium, a cooperative program of graduate-level studies.

As reported in earlier issues of SHARP NEWS, book historians from throughout the New York metropolitan area met in March 1994 to discuss plans for the consortium. Under this proposal, each university would offer at least one graduate course per year in book history (broadly defined). Students at participating institutions would be able to cross-register for any course in the program and transfer credits. No new degrees would be created: the consortium would serve students in history, literature, library science, art, and other existing disciplines.

The New York Public Library and (later) the Grolier Club were asked to provide a headquarters for the consortium. Both declined the proposal, but then Drew University offered a base of operations.

Two organizational meetings are scheduled to get the center and the consortium under way. The first will meet in the Second Floor Conference Room of the Drew University Library, from 5:00 to 6:00 p.m. on 27 February. This meeting will focus specifically on planning on-campus activities for the Drew Center for the History of the Book, such as lecture series and exhibitions.

For those who are particularly interested in the consortium, there will be a planning meeting on 2 March from 3:00 to 5:00 p.m. at the CUNY Graduate Center, at 33 W. 42nd Street in Manhattan. (Call 212-642-2206 for the meeting room.) We will begin drafting a program of courses, with a projected launch date of Fall 1996. We will also recruit one contact person for each campus, to help with such organizational matters as coordinating several registrars' offices.

Both meetings are open to all interested parties: no RSVP is required. If you have any questions, or if you cannot attend but would still like to participate, contact Jonathan Rose, History Department, Drew University, Madison, NJ 07940, telephone 201-408-3545. For the time being, the Drew University Center for the History of the Book exists only in "virtual space," so direct all

inquiries to that address and telephone number.

Although the center does not yet have a office of its own, it does have a staff. The Drew Graduate School has donated the services of a graduate assistant, Alison Bright. She will handle the secretarial duties involved in the consortium, as well as assist Linda Connors in managing the ever-growing SHARP membership list.

The Drew center will affiliate with the Center for the Book of the Library of Congress. It plans to seek funding in collaboration with its sister centers at the University of Wisconsin and Pennsylvania State University.

Three similar ventures are under way in other regions of the United States. The Idaho Center for the Book, based at the Hemingway Western Studies Center at Boise State University, was formally dedicated in April 1994. It has sponsored exhibits and lectures on Idaho publishing, offered book arts workshops, and published its own books and a newsletter. For information contact the founder and director, Prof. Tom Trusky, English Department, Boise State University, 1910 University Drive, Boise, ID 83725.

Last October the Texas Group for the Study of Books and Print Culture was formed at the University of Texas at Austin. In the upcoming semester, it aims to sponsor lectures on the history of books, the annual Texas Library History Colloquium, and semi-monthly informal lunch gatherings. The coordinator is Donald G. Davis, Jr., Graduate School of Library and Information Science, University of Texas, Austin, TX 78712-1276, ddavis.gslis@utxvm.cc.utexas.edu, telephone 512-471-3806, fax 512-471-3971.

A new faculty working group in the History of Print Culture in the American South has been formed at the University of North Carolina at Chapel Hill. It is sponsored by the Institute for Research in Social Science and chaired by Philip Gura, David Moltke-Hansen, and Barbara Moran. Last semester the group heard talks by Ian Willison on the *History of the Book in Britain* to be published by Cambridge University Press; Janice Radway on "Reimagining Readers and Rethinking Reading"; and Elizabeth Chenault on research possibilities using the extensive British publishing holdings at the University of North Carolina Library. For information contact Dean Barbara Moran, School of Information and Library Science, University of North Carolina, Campus Box #3360, Manning Hall, Chapel Hill, NC 27599-3360, telephone 919-962-8366, fax 919-962-8071.

Reading History Projects Open to Researchers

The Reading Experience Database, described in the Fall 1993 issue of SHARP NEWS, is now operational. A joint venture of the Open University and the Centre for the Book at the British Library, RED will collect, in a searchable information bank, British readers' responses to all kinds of texts in the period 1450-1914. It will include such contextual data as whether the reading was silent or aloud, solitary or in company; the socioeconomic status of the reader; and whether the book was borrowed, bought, or stolen.

If you would like to volunteer as a contributor, or receive a copy of the draft record form for the database, contact either of RED's two directors: Mike Crump, Centre for the Book, The British Library, Great Russell Street, London WC1B 3DG; or Dr. Simon Eliot, Faculty of Arts, The Open University, 4 Portwall Lane, Bristol BS1 6ND, Britain.

Researchers in this field may also be interested in the Archiv zur Rezeptionsgeschichte, founded in 1968. It consists of 8000 volumes and 70,000 extracts containing writers' reactions to other writers' work. The emphasis is on German authors, but the scope is worldwide. Materials can be supplied (for a charge) by post or fax. For information contact the director, Winfried Hönes, Archiv zur Rezeptionsgeschichte, Hermannstrasse 7, 47533 Kleve, Germany.

The History of the Book in Modern Britain: A Graduate Course Syllabus

Book history can be taught from the perspectives of literary history, library history, printing history, or bibliography. This graduate seminar in modern British book history approaches the subject via intellectual history and the sociology of knowledge, though it is designed for students in literature as well as history. It was taught for the first time at Drew University in Fall 1994, and the following is a slightly revised version of the syllabus.

A query in the last issue of SHARP NEWS raised the issue of devising practical topics for research papers in book history courses. One could hardly ask the students in this seminar to work through eighteenth-century printers' ledgers, since none of them had been trained in historical bibliography (neither had the professor, for that matter). Nevertheless, drawing on the fairly limited resources of the Drew University Library, these students produced some impressive and original work. One obtained the first English translation of Zola's *Nana*, and discovered that the translator had done some revealing rewriting—much more than simply taking out the naughty bits. Another refuted C. P. Snow's theory of the Two Cultures by studying the reading habits of late Victorian scientists, and discovering that they were deeply immersed in literary culture. A third drew on parliamentary papers to examine the abortive

Copyright Bill of 1898, showing how intellectual property was redefined by competing interest groups, including publishers, authors, artists, musicians, photographers, and journalists. A fourth criticized Marxist generalizations about the "commodification" of literature by studying readers' reports to John Murray, which (along with many other publishers' archives) are available on microfilm from the Center for Research Libraries in Chicago. And another student wrote a reception study of *Jane Eyre*, showing that Sandra Gilbert and Susan Gubar had misread the response to that novel. (It was not Jane's feminism that shocked Victorian reviewers, it was her class resentments, expressed at the height of the Chartist agitation.)

In contrast to the situation that prevailed only a few years ago, there is now enough material in print to cover a broad range of approaches to British book history. Texts available in paperback are indicated with an asterisk. For students who felt the need of a general overview, **A History of British Publishing* by John Feather (Routledge) was available as a recommended reading.

I. INTRODUCTION

*Robert Darnton, "What is the History of Books?" in *The Kiss of Lamourette* (Norton), pp. 107-135.

II. THE GUTENBERG REVOLUTION

*Elizabeth Eisenstein, *The Printing Revolution in Early Modern Europe* (Cambridge).

III. THE INVENTION OF LITERARY PROPERTY

Mark Rose, *Authors and Owners: The Invention of Copyright* (Harvard); Michel Foucault, "What is an Author?"; Trevor Ross, "Copyright and the Invention of Tradition," *Eighteenth-Century Studies* 26 (Fall 1992): 1-27; Linda Zionkowski, "Aesthetics, Copyright, and 'The Goods of the Mind,'" *British Journal for Eighteenth-Century Studies* 15 (1992): 163-174.

IV. PRINT CULTURE AND THE PROFESSIONALIZATION OF LITERATURE

*Alvin Kernan, *Samuel Johnson and the Impact of Print* (Princeton); Thomas F. Bonnell, "Bookselling and Canon-Making: The Trade Rivalry over the English Poets, 1776-1783," *Studies in Eighteenth-Century Culture* 19 (1989): 53-69.

V. THE USES OF LITERACY

*David Vincent, *Literacy and Popular Culture: England*

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1750-1914 (Cambridge).

VI. COMMON READERS

*Richard D. Altick, *The English Common Reader* (Chicago), ch. 11; *David Vincent, *Bread, Knowledge and Freedom* (Methuen), pp. 109-195; Jonathan Rose, "Rereading the English Common Reader: A Preface to a History of Audiences," *Journal of the History of Ideas* 53 (1992): 47-70; Jonathan Rose, "Marx, Jane Eyre, Tarzan: Miners' Libraries in South Wales 1923-52," *Leipziger Jahrbuch zur Buchgeschichte* 4 (1994): 187-207; Joseph McAleer, *Popular Reading and Publishing in Britain 1914-1950* (Oxford), ch. 3.

VII. SOCIOLOGY OF AUTHORSHIP I: MEN OF LETTERS

*T. W. Heyck, *The Transformation of Intellectual Life in Victorian England* (Lyceum); Richard D. Altick, "The Sociology of Authorship: The Social Origins, Education and Occupations of 1,100 British Writers, 1800-1935," *Bulletin of the New York Public Library* 66 (1962): 389-404; Patrick Leary, *Fraser's Magazine and the Literary Life, 1830-1847*, "Victorian Periodicals Review" 27 (1994): 105-126.

VIII. SOCIOLOGY OF AUTHORSHIP II: WOMEN OF LETTERS

Gillian Thomas, *A Position to Command Respect: Women and the Eleventh Britannica* (Scarecrow); *Nigel Cross, *The Common Writer* (Cambridge), pp. 164-203.

IX. THE ORIGINS OF ENGLISH STUDIES

Franklin Court, *Institutionalizing English Literature: The Culture and Politics of Literary Study, 1750-1900* (Stanford); *John Dixon, *A Schooling in "English"* (Open University), pp. 1-76.

X. PUBLISHING THE VICTORIANS

*John Sutherland, *Victorian Novelists and Publishers* (Chicago); Linda Marie Fritschner, "Publishers' Readers, Publishers and Their Authors," *Publishing History* 7 (1980): 45-100.

XI. PUBLISHING THE MODERNISTS

*James Nelson, *Elkin Mathews: Publisher to Yeats, Joyce, Pound* (Wisconsin).

XII. RECEPTION HISTORY AND LITERARY POLITICS

*John Rodden, *The Politics of Literary Reputation: The Making and Claiming of "St. George" Orwell* (Oxford).

XIII. CENSORSHIP

*Paul Hyland and Neil Sammels, eds., *Writing and Censorship in Britain* (Routledge).

—Jonathan Rose, *Drew University*

Roger Chartier has an international reputation not only as a historian of the book in early modern Europe, but also as a leading theorist of a new historical discipline—the history of reading practices. He should be well known to North American members of SHARP, as a frequent lecturer in the United States, as well as for his long-running debate with friend and colleague Robert Darnton, conducted in the *Journal of Modern History* over recent years. His latest work to appear in English is a short collection of three essays, one of which is fundamental for anyone interested in conceptualizing the history of reading.

A few general questions give this collection its coherence. How, Chartier asks, did early modern Europe adapt to the rapid spread of new books and of print culture between the fourteenth and the eighteenth centuries? What were the new rules governing the production of books and the art of reading them?

The rather awkward title (I prefer "The Literary Order" as a translation) evokes the notion of a religious order, to imply that the world of print had its own collective rule. It also suggests the urge to make inventories and to classify the burgeoning output of knowledge in print. Lastly, it refers to the order and discipline imposed by ecclesiastical and secular authorities dedicated to suppressing subversive literature. The "order of books" encompasses on one hand official attempts to control the ways texts were understood and, on the other hand, the many unpredictable meanings invested in texts by individual readers who refused to be programmed by authors, censors or the religious hierarchy.

In one essay, Chartier discusses various notions of the Library, public and private, real and imaginary. In another, he takes Foucault's essay as a starting point for discussion of the emergence of the individual author. Chartier's opening chapter, however, will prove more valuable for the non-specialist, for it offers a succinct summary of the author's original ideas on the study of reading.

Using a concept of the late Michel de Certeau, Chartier argues for an analysis of "readable space" that is the metaphorical distance between the text and its appropriation by the reader. To achieve this, we must reconstitute the codes of practice shared by particular communities of readers. We must investigate the sociability of reading, including the incidence of verbal reading. We must identify the publishing strategies used to solicit particular interpretations from readers with different levels of competence. So the material aspects of books, their design, layout, and the relationship between text and illustration carry data for the historian of reading. Print culture, Chartier is saying, was censored and exploited by authorities to propagate certain rules of behavior. But readers invariably broke free from such constraints, to ascribe multiple meanings to the texts they encountered.

There is no space here for an extended critique, but I will mention just two implications. Chartier's argument rapidly disposes of German reception theory, because he

Book Reviews

Roger Chartier, *The Order of Books: Readers, Authors, and Libraries in Europe between the Fourteenth and Eighteenth Centuries*. Translated by Lydia G. Cochrane. Stanford: Stanford University Press, 1994. Pp. xi, 126. \$35.00.

starts from the assumption that the reader cannot be deduced or "implied" from the text alone, without considering its material form and the social context. Secondly, I think many SHARP members may want to emphasize the importance of gender difference in reading practices a little more than Chartier has done in published work to date. Nevertheless, this brilliant chapter on communities of readers contains a whole research agenda and deserves a wide readership.

—Martyn Lyons, *University of New South Wales*

Claudia N. Thomas, *Alexander Pope and His Eighteenth-Century Women Readers*. Carbondale: Southern Illinois University Press, 1994. Pp. 309. \$39.95.

Claudia Thomas's book provides a historical corrective to recent feminist critical studies of Alexander Pope that portray him as a "straightforward misogynist" (p. 1). Such studies suggest that women readers have always found Pope's representations of women degrading and oppressive. Instead, Thomas demonstrates that it is dangerous to assume a uniform reader reaction to any text or set of texts. Like Janice Radway, Thomas wishes "to move beyond the various concepts of the inscribed, ideal, or model reader and to work with actual subjects in history" (*Reading the Romance* [1991], pp. 4-5). To do so, she examines specific responses to Pope's canon in the diaries, letters, essays, poems, and novels of eighteenth-century women, and analyzes such responses in light of each woman's class, educational background, and religious affiliation.

Thomas begins her study with a number of provocative questions: "[i]f Pope was a brutal misogynist, why did contemporary enemies dismiss him as a women's toy, and his writings as a ladies' pastime? If Pope deemed women inconsequential, why did he bother to cultivate a female audience? Why did he sympathize with women's limitations in such poems as 'Epistle to Miss Blount, with the Works of Voiture' (1712)? And how did eighteenth-century women readers receive his writings?" (p. 1). As she answers these questions, a somewhat surprising portrait of Pope emerges, a Pope not only sympathetic to women's concerns, but at times openly encouraging of their intellectual and creative abilities. Thomas demonstrates how Pope's appreciation of women's cultural inferiority issued from a personal knowledge of their suffering. His appeals to a female audience in publications such as *The Iliad* not only won him the support and admiration of eighteenth-century women, but also (along with his disabilities) feminized him in the eyes of his contemporaries. She also reveals that his representations of women are more complex than have been assumed in the past. At times Pope denigrated women, and at times he participated in the creation of separate spheres by portraying women as fit only for domestic roles. But Thomas convincingly shows that Pope was a hero to many women in a period that stigmatized their attempts at intel-

lectual endeavor and professional authorship. Pope's direct addresses to women readers, as well as his choice of genres and themes, inspired women as different as Lady Mary Wortley Montagu, Hannah More, Ann Yearsley, and Phillis Wheatley to write and even to publish.

Thomas's knowledge of Pope's canon and poetic techniques is impressive, allowing her to spot indirect references to Pope's poems in obscure places. She skillfully interweaves historical research, biographical studies, and close readings to reveal how one canonical author exploited the conditions of his literary market, and how women readers and writers also benefited from those conditions. Her book thus offers a new way to discuss the often vexed issue of the literary canon. To study Pope (and other canonical authors) in isolation provides only half the picture. At least in eighteenth-century England, literary production often involved a process of conflict and collaboration between male and female writers and readers. Pope helped the women intellectuals and writers who read him while he also profited (in more ways than one) from his relationships with such readers.

—Kate Levin, *University of Pennsylvania*

Marcus Wood, *Radical Satire and Print Culture, 1790-1822*. New York: Oxford University Press, 1994. Pp. xviii, 318. \$55.00.

The Romantic period in England saw a nation torn by ideological conflict. Politically, the French Revolution and the ensuing war against France polarized the country and produced clamorous and often mean-spirited battles between Jacobins and Loyalists. Economically, a huge and widening gap between the ostentatious wealth of a very few (which reached its most absurd extreme in the figure of the Prince Regent and his Brighton Pavilion) and the desperate poverty of a burgeoning urban underclass threatened to erupt into out and out class warfare. Radicals demanded economic relief and Parliamentary reform; the government responded with cruel and clumsily imposed repression. It was in this contentious environment that such radicals as Thomas Spence, Daniel Isaac Eaton, and William Hone found their audiences and their social and political voices.

In *Radical Satire and Print Culture*, Marcus Wood delineates the various cultural forces that combined to shape the satire of the period, especially that of William Hone. He finds these influences in unusual places. The opening chapter, for instance, offers a wide-ranging survey of the satirical technique of earlier eighteenth-century writers and, interestingly, sketches in a brief history of the development of advertising. The study of advertising is crucial, Wood contends, because advertising "opened up language and communication" and undermined "established linguistic divisions and notions of social empowerment" (p. 4). By parodying its forms and practices, later satirists could harness for their own political purposes the levelling power of advertising.

Having established this historical connection, Wood follows with valuable and often insightful chapters on Spence, Eaton, and the satire of the revolutionary 1790s; Hone's libel trials of 1817; and the satire stemming from the Peterloo Massacre and the Queen Caroline affair, most notably Hone and Cruikshank's *The Political House that Jack Built* and *The Queen's Matrimonial Ladder*.

There are, unfortunately, some flaws in the book. The central terms "advertising," "parody," and even "satire" are not defined with sufficient precision to clarify the relations between them. "Advertising," for instance, sometimes designates a distinct mode of persuasive discourse that can take its place alongside other modes of discourse within a single publication; elsewhere the term designates a set of practices—handbill distribution, broadside campaigns, parodic newspapers, and so on—by which commercial or political information is disseminated. As a result of this terminological confusion, it is not clear whether Romantic-period satire really can "parody the forms of advertising," as Wood claims, or whether the language of advertising simply insinuates itself into virtually all other forms of public speech, including satire. Similarly, the book's description of the influences on Hone's satire appears rather selective. While it offers an impressive account of, say, Hone's parodic use of children's literature and radical martyrology, it slights his religious background and the profound impact of the allegorical methods borrowed from Bunyan's *Pilgrim's Progress*.

These reservations aside, *Radical Satire and Print Culture* has much to recommend it. Wood's account of Hone's blasphemy trials—seminal in the history of the British free press—corrects many of the misconceptions and even factual errors that have plagued much Hone scholarship, and his discussions of Spence's publicity campaigns and of the parodic use of the children's tale "The House that Jack Built" are exemplary. Perhaps most important, Wood's study suggests lines of continuity within an underground movement of radicals and dissenters ranging from Defoe to Wilkes to Spence, Eaton, and Hone. Wood even demonstrates that one of Hone's most popular parodies, *The Late John Wilkes's Catechism of a Ministerial Member*, was itself adapted from an unpublished manuscript by the eighteenth-century radical. (Wood includes in an appendix a transcript of the Wilkes original and Hone's revisions.) These historical backgrounds make *Radical Satire* a most welcome addition to the scanty scholarly attention that has heretofore been devoted to a maligned and neglected genre of Romantic-period writing and publishing.

—Kyle Grimes, University of Alabama at Birmingham

Letters to the Editor

Comments on the Robert Darnton Interview

According to Prof. Darnton there are not "many book historians" who now accept the argument "that printing was the key causal force behind the Renaissance, the Reformation, the scientific revolution, and the Enlightenment." But this sort of argument has always been unacceptable to all historians, whatever their special field. It came as an unwelcome surprise (when I received the Summer 1994 issue of SHARP NEWS) to find it attributed to me. Perhaps so many years have elapsed since Darnton read my initial publications and so many other studies have appeared in the interim that he has forgotten what I wrote. Readers who share this forgetfulness or are unfamiliar with my work may wish to consult *The Printing Revolution in Early Modern Europe* (reissued as a "Canto Book" in 1993). There they can see for themselves how I treat the complex relationship between printing and the diverse cultural movements which are mentioned.

For example, I repeatedly insist that the Italian Renaissance was well under way in the age of scribes. It would be nonsensical to claim that an invention, which first appeared in Western Europe in the 1450s, served as a "key causal force" of a cultural movement which was under way in the 1350s. But it makes sense, I think, to explore the ways in which the shift from script to print affected the quattrocento revival—especially if we take as our goal to "understand the role of the printed word as a force in history."

Rather surprisingly, Darnton claims he was also pursuing this very same goal when he first started "hunting game in the archives." But it appears to have lost its appeal among book historians in recent years. As our most eminent and influential figure in the field, Darnton is well situated to tell us just which are the "hottest" questions being pursued by his fellow practitioners right now. Apparently there's been a shift of interest toward reader reception theories. Concern with "the period before Gutenberg" and with the later circulation of hand-copied materials are also in vogue. But however unfashionable the earlier goal may seem to specialists in book history, it retains its importance for historians at large. After all, as I wrote many years ago, the repercussions of a major transformation "have to be reckoned with whether we pay attention to them or not. In one guise or another they will enter into our accounts and can best be dealt with when they do not slip in unobserved."

—Elizabeth L. Eisenstein, Washington, DC

Calls for Contributors

Alexis Weedon would like to work with universities in the United States, Canada, and Australia to produce a media book for use by undergraduates in communications or publishing courses. It will be written by academics, authors, and media professionals. The book will involve students in the design, structure, and production of a text which would be published initially in book form and then on CD. The project should emphasize that publishing today is an international industry selling to an international market. Contact Alexis Weedon, School of Media Arts, University of Luton, 75 Castle Street, Luton LU1 3JA, Britain, aweedon@vax2.luton.ac.uk, telephone 44-582-489031, fax 44-582-489014.

Victorian Periodicals Review will devote a special issue to "Victorian Women Editors and Critics." Direct inquiries, proposals, or manuscripts to D. J. Trela, School of Liberal Studies, Roosevelt University, Box 288, 430 S. Michigan Avenue, Chicago, IL 60605-1394 by 1 March 1995. Papers in final form will be due September 1995.

Contributors are sought for two new volumes in the Dictionary of Literary Biography series. For entries on "American Bibliophiles" (including librarians, bibliographers, collectors, and antiquarian book dealers) contact Joseph Rosenblum, 215 Woodlawn Avenue, Greensboro, NC 27401. For articles on "British Travel Writers" contact Julia Gergits, English Department, Youngstown State University, Youngstown, OH 44555.

Garland Publishing is planning to issue a second edition of *An Encyclopedia of British Women Writers*. Contributors are sought to update old entries and to propose and write new entries. Send a curriculum vita and samples of publications to the editors, Paul and June Schlueter, 123 High Street, Easton, PA 18042, telephone/fax 610-258-1790.

Calls for Papers

SHARP will propose a special panel on "The History of the Book and Literary Culture" at the next **Modern Language Association** convention, which will meet in Chicago 27-30 December 1995. Send abstracts by 1 March to James Kelly, Cataloguing Department, University of Massachusetts Library, Amherst, MA 01003, jrkelly@library.umass.edu, telephone 413-545-2728; or Rebecca Moore Howard, PO Box 596, Earlville, NY 13332, bhoward@center.colgate.edu.

Immediately following the upcoming SHARP conference in Edinburgh, the **Textbook Colloquium** will meet at the University of Glasgow on 18 July 1995. Paper proposals and other inquiries should be sent to C. A. Stray, Sociology Department, University College, Singleton Park, Swansea SA2 8PP, South Wales, Britain.

The **University of Auckland** will sponsor a conference on the history of the book in New Zealand 29 August to 1 September 1995. Send paper proposals and other inquiries to Alan Loney or Stephen Hamilton, English Department, University of Auckland, Private Bag 90129, Auckland, New Zealand, aloney@engnov1.auckland.ac.nz or shamilton@engnov1.auckland.ac.nz, telephone 64-9-373-7559 ext. 7579 or 5705, fax 64-9-373-7429.

The annual meeting of the **American Journalism Historians Association** will convene in Tulsa, OK 28-30 September 1995. Proposals on any aspect of media history should be sent by 1 May to David R. Spencer, Graduate School of Journalism, University of Western Ontario, London, ON N6A 5B7, Canada.

The **Association Internationale de Bibliologie** will hold its thirteenth international colloquium in Paris, 23-25 October 1995. The overall conference theme will be "Nouvelles technologies, modèles sociaux et sciences de la communication écrite," and papers are solicited on any of three subtopics: (1) "La communication écrite face aux nouvelles technologies de l'information et de la communication"; (2) "Les modèles bibliologiques récents de la communication écrite"; or (3) "Les sciences de l'écrit." Abstracts of about 250 words should be sent by 28 February 1995 to Pierre Hébert, Département des lettres et communications, Université de Sherbrooke, Sherbrooke, Quebec J1K 2R1 Canada, fax 819-821-7285.

"Memory and History" will be the theme of the fifth conference of the **International Society for the Study of European Ideas**, meeting in Utrecht, Netherlands, 19-24 August 1996. Proposals are solicited for a workshop on book history. The session may focus on the history of reading in Europe, especially the nineteenth century, but papers on related issues are also welcome. A selection of papers from the ISSEI conference is normally published in the *History of European Ideas*. Send proposals to Martyn Lyons, School of History, University of New South Wales, Sydney, Australia 2052, fax 61-2-313-7525. For general conference information contact Ezra Talmor, Kibbutz Nachshonim, D.N. Mercar 73190, Israel, fax 972-3-9386484.

Conferences

The **Newberry Library** will sponsor a conference (10-11 February 1995) on the *Mémoires secrets de Bachaumont*, the gossip newsletters of the French Enlightenment. Contact the Newberry Library Center for Renaissance Studies, 60 W. Walton Street, Chicago, IL 60610, telephone 312-943-9090, ext. 201.

"The History of the Book and the South" will be the theme of the eighth annual conference of the **Southern Intellectual History Circle**, meeting in New Orleans from 2 to 5 March 1995. Contact Jon Kukla, Historic New Orleans Collection, 533 Royal Street, New Orleans, LA 70130, telephone 504-523-4662.

Library History Seminar IX, devoted to the theme "Libraries and Philanthropy," will meet 30 March-1 April 1995 at the University of Alabama at Tuscaloosa. Contact Gordon B. Neavill, Library and Information Science Program, Wayne State University, 106 Kresge Library, Detroit, MI 48202, gneavil@cms.cc.wayne.edu, telephone 313-577-0507, fax 313-577-7563.

The eighth biennial conference of the **Society for Textual Scholarship** will meet 6-8 April 1995 at the CUNY Graduate Center in Manhattan. Contact Edward Burns, English Department, William Paterson College, Wayne, NJ 07470, eburns@smtpink.wilpaterson.edu, telephone 212-228-6385, fax 212-673-6390.

The second annual conference on the **Collector and Bookseller: Fellowship of the Book** will meet 19 April 1995 at the Grolier Club in New York. The participation fee is \$325, and attendance is limited to one hundred. Contact the Antiquarian Booksellers' Association of America, 50 Rockefeller Plaza, New York, NY 10020, telephone 212-757-9395, fax 212-459-0307.

Courses

The **Newberry Library** will sponsor a seminar on "Print Culture and the Early Modern City," taught by Martha Feldman. It will meet Thursdays from 2:00 to 5:00 p.m., 30 March to 1 June 1995. Contact the Newberry Library Center for Renaissance Studies, 60 W. Walton Street, Chicago, IL 60610, telephone 312-943-9090, ext. 201.

The **American Antiquarian Society** will sponsor two summer seminars for 1995. Robert A. Gross and Mary

Kelley will lead a course on "Reading Culture, Reading Books"; and Michael Winship will conduct a workshop on working with the financial records of the nineteenth-century American book trade. Contact the American Antiquarian Society, 185 Salisbury Street, Worcester, MA 01609-1634, cfs@mark.mwa.org, telephone 508-755-5221 or 752-5813.

Exhibitions & Lectures

The **Morgan Library** (29 E. 36th Street, New York) will exhibit "The Aldine Press, 1495-1995: An American Homage" until 9 April 1995 and "The Printed Page: Italian Renaissance Book Illumination, 1450-1550" from 15 February to 7 May. For information call 212-685-0008.

The **Library Company of Philadelphia** (1314 Locust Street) will exhibit "William Mackenzie: America's First Rare Book Collector" until 24 March 1995. For information call 215-546-3181.

The annual Pforzheimer Lectures on Printing and the Book Arts at the **New York Public Library** will be devoted this year to the impact of technology on publishing. The program includes Nicholas Negroponte on "Being Digital" (16 February), Randi Benton on "Publishing: A Look Toward the Future" (29 March), Louis Rossetto on "Millennial Fever" (11 April), Donald S. Lamm on "Goodbye Gutenberg?" (18 April), G. Thomas Tanselle on "The Future of Primary Records" (3 May), and William Gibson and Pamela McCorduck on "Virtual Lit" (11 May). All lectures are scheduled for 6:00 p.m. in the Celeste Bartos Forum. Tickets (\$7.00) may be purchased by mail from the Public Education Program, Room M-6, New York Public Library, Fifth Avenue and 42nd Street, New York, NY 10018-2788.

The **McKeldin Library**, University of Maryland at College Park, will present an exhibition on "A History of Printing in Maryland" from 16 January to 19 May 1995. For information call 301-405-9212.

The Renaissance Studies Certificate Program at the **CUNY Graduate Center** (33 W. 42nd Street, New York) will present a pair of lectures on "Transmitting the Word in Print Culture." Lisa Jardine (University of London) will speak on "Strategic Reading: The Intellectual as Entrepreneur in Late-Elizabethan England," followed by Peter Burke (Cambridge University) on "Orality, Print, and the Renaissance Dialogue." The program is scheduled for 4:15 p.m. on 7 April 1995 in the Third Floor Studio.

Networks

The **Association of Literary Scholars and Critics** is a new society open to academics, writers, and publishers. It aims "to foster appreciation of the literary imagination, of the value of literary study, and of a shared literary culture. It will hold to broad conceptions of literature rather than the narrow, highly politicized ones often encountered today." Its first national conference will be held in Fall 1995. To join, send \$25 annual dues to the Association of Literary Scholars and Critics, Bauer #315, Claremont McKenna College, 500 E. 9th St., Claremont, CA 91711.

BOOK_ARTS-L is a new listserv devoted to all aspects of the book arts: binding, printing, papermaking, decorated papers, typography, graphic design, and collecting. To subscribe, send the message "subscribe Book_Arts-L [your name]" to listproc@cornell.edu, leaving the subject line blank. Questions should be addressed to Peter Verheyen at pdv1@cornell.edu.

The **National Coalition of Independent Scholars**, a nonprofit association with ten local groups and 300 members, seeks to facilitate the work and enhance the standing of independent scholars. NCIS holds national conferences and issues a quarterly newsletter, the *Independent Scholar*, and an annual directory of members. To receive the newsletter, send \$12 for 4 issues, \$22 for 8 (US), or \$14 and \$26 (foreign) to NCIS, PO Box 5743, Berkeley, CA 94705. Membership inquiries may be sent to the same address.

Employment Notices

The **Rosary College** Graduate School of Library and Information Science seeks an assistant professor to teach the history of the book and special collections librarianship and to develop a program in the book arts. Basic qualifications include an M.L.S. from an ALA/COA accredited program; a Ph.D. in an appropriate area (individuals completing the doctorate may be considered); demonstrated teaching ability; a research/publication record or potential; and an aggressive research agenda. Send applications to Prof. Ann Carlson, Chair, Search Committee, Graduate School of Library and Information Science, Rosary College, River Forest, IL 60305. The application deadline is 15 February 1995.

Notes & Queries

Julie Dock (Loyola Marymount University, Los Angeles, CA 90045, jdock@lmumail.lmu.edu) is preparing a freshman composition reader with the working title "The Press of Ideas: Readings on Print Culture for Writers." She needs accessible articles on print culture: belletristic pieces are generally preferred, though scholarly articles are also acceptable, if not too technical or turgid. The focus is on contemporary American culture, but not exclusively so. Suggestions are sought for articles on:

- Prohibitions against literacy for certain populations (esp. slaves in the American South)
- Trends in women's literacy education
- Definitions and measurements of literacy
- The rise (and, lately, fall) of public libraries as sources of reading matter for the less privileged
- Book suppression among prison populations
- The experience of the blind in a print culture
- Propaganda
- Advertising
- The ideal/myth of journalistic objectivity
- Reviews of books, movies, music, etc., as arbiters of taste
- Highbrow vs. lowbrow in American culture
- Academic views of popular culture
- Genres of best-sellers
- "Other" publications—magazines, tabloids, comic books, fanzines, Reader's Digest Condensed Books

The Association for Documentary Editing is conducting a survey to determine how documentary editions of primary source materials, especially those supported by public funding, are used by scholars, teachers, and the general public. Please identify any editions, printed or microform, that you or others have used, and specify how or where:

1. Research/publications
2. Class assignments: student research projects (high school, undergraduate, graduate levels)
3. Classroom materials (published sourcebooks or self-created document packets—please specify)
4. Documentaries (film or video)
5. Dramatizations and historical simulations (e.g., model Constitutional Conventions or Federal Congresses)
6. Exhibits
7. Materials prepared on legal or public policy issues
8. Any other application

Please reply to catqc@cunyvm, emnqc@cunyvm, or Mary A. Y. Gallagher, Papers of Robert Morris, Queens College, 65-30 Kissena Blvd., Flushing, NY 11367.

Maureen E. Mulvihill (45 Plaza Street, Brooklyn, NY 11217) would like to hear from colleagues conducting research on the Irish women writers Mary Barber,

Constantia (Crawley) Grierson, Eibhlin Dhubh Ni Chonaill, and Mary (Blackford) Tighe, to assist her in preparing encyclopedia entries.

Recent Publications

General

- The Antiquarian Book-Net: A Fax & E-Mail Directory of Antiquarian Book Dealers for the Planet Earth.* Victoria, BC, Canada: Scholars West, 1994.
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- Michael G. Levine, *Writing Through Repression: Literature, Censorship, Psychoanalysis.* Baltimore: Johns Hopkins University Press, 1994.
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- Patrice McDermott, *Politics and Scholarship: Feminist Academic Journals and the Production of Knowledge.* Champaign: University of Illinois Press, 1994.
- Walter D. Mignolo, *The Darker Side of the Renaissance: Literacy, Territoriality, and Colonization.* Ann Arbor: University of Michigan Press, 1995.
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How We Are Doing

The Program Committee for SHARP's upcoming Edinburgh conference—Simon Eliot (chair), Bill Bell, Jonquil Bevan, Ian Donaldson, David Finkelstein, and Ian Willison—met on 10 December. They sorted through a record 235 submissions, half again as many as last year, and selected a program of 105 papers. Registration information will be mailed shortly to all SHARP members. The main conference fee will be £65, covering a reception, a banquet, and the annual business meeting luncheon. There will also be two optional activities: a whiskey tasting on Saturday evening (about £7) and a guided literary tour of Edinburgh on Sunday afternoon (about £4).

Francess Halpenny, chair of the SHARP Nominating Committee, reports that no nominations were received for the 1995 elections to the Executive Council. Consequently, the seven incumbent officers will serve for another two-year term. In 1997, however, vacancies will inevitably open up on the Executive Council, the Board of Directors, and the Nominating Committee itself. SHARP members are urged to suggest candidates for these offices.

Begin or renew your membership in SHARP, and you will receive SHARP NEWS as well as the SHARP Membership and Periodicals Directory, which is published each summer. Send a check in American or British currency, made out to SHARP, to Dr. Linda Connors, Drew University Library, Madison, NJ 07940, USA.

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